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## NOTES

**CHANGES IN THE MUSEUM STAFF.**—Miss G. M. A. Richter has been advanced to the position of Assistant Curator in the Department of Classical Art, and Miss Frances Morris to the same position in the Department of Decorative Arts. Miss Caroline L. Ransom, Ph.D., has been appointed an Assistant Curator in the Department of Egyptian Art, the appointment to date from October 1 of this year. Miss Ransom studied Egyptology first in the University of Chicago, under Professor Breasted, and later in the University of Berlin, under Professor Erman. After her studies in the latter university she was appointed Assistant in the Egyptian department of the Berlin Museum, and she has also passed some time in Egypt itself. For the last five years she has been the head of the Department of Archæology and Art at Bryn Mawr College. She is well known in the archæological world through her *Studies in Ancient Furniture*, published in 1905.

Dr. Charles R. Gillett has resigned his position as Assistant Curator in the Museum, his resignation to take effect the 1st of August.

**RECENT LOANS OF PAINTINGS.**—The arrangement of the galleries of paintings by schools progresses as rapidly as conditions permit. Galleries 26 and 27 now contain paintings of the Dutch and Flemish Schools, respectively, and in gallery 28 have been placed those of the Spanish School, gathered as in the Dutch and Flemish Schools, from the Marquand Collection and from other unrestricted sources. The opening of this gallery was made possible at this time by the reception of some important loans. Mr. Archer M. Huntington has lent his fine Portrait of

Don Pedro Mocarte by Goya, the full-length Portrait of a Lady by Zurbaran, and Santiago by El Greco. The Goya and the Zurbaran were lent to the Museum two years ago but they will be more thoroughly enjoyed now in the gallery devoted to the school to which they belong.

In the Pedro Mocarte, the brilliant setting of the portrait, strong and captivating as it is, does not detract a particle from the portrait itself which stands as the dominant note in the picture. Mocarte, who was a tenor in the choir of the chapel of the cathedral at Toledo, is pictured in the costume of a toreador, and this leads one to inquire why as a choir singer he should have chosen a bull-fighter's dress in sitting for his portrait. His favorite pastime, it appears, was the bull-fight, which he attended regularly. Because of this passion the brilliant costume of the toreador appealed to him as none other could, and it was to please his fancy that Goya painted him in that dress.

A large and important painting by El Greco, *The Despoilment of Christ*, lent anonymously, completes the list of the recently loaned pictures which have been added to gallery 28.

To Gallery 21 have been added two paintings by Monet, *Pointe Sainte Adresse* and *L'Aiguille à Étretat*, both lent by Mr. William Church Osborn. These are indeed remarkable examples of the work of Claude Oscar Monet, who, essentially the painter of water, of sunshine, of atmosphere, was the true founder of Impressionism. The very name of Impressionism is due to Monet inasmuch as it is his work which presents the most complete example of Impression and which actually came first as regards date. *L'Aiguille à Étretat* was painted in 1883, while the *Pointe Sainte Adresse* is an earlier work,

though it is quite as brilliant and exquisite as anything he has painted since. Life and movement are splendidly expressed in this picture, the moisture of the atmosphere and the penetrating effect of sunshine is felt and understood. He knows how to paint this sensation of movement, of luminous atmospheric vitality. No phase of nature escapes his observation and nothing is too difficult for him to represent. Nobody knows as he does how to place a rock amidst tumultuous waves and how to make one feel the movement of these waves and the strong winds, as in *L'Aiguille à Étretat*.

Mr. Osborn has also lent his picture called *The Guitarist* by Manet. Edouard Manet, the realist-romanticist of Impressionism, the splendid colorist, the powerful draughtsman, has given to this typical Spaniard seated upon a bench and playing his guitar, a realism that is startling. The pose, the expression, the ability to paint character and the actual living being compel attention. The Museum is indeed fortunate to be able to exhibit this painting with the other splendid examples of this master.

A. B. D'H.

**THE CATALOGUE OF CASTS.**—A second and corrected edition of the catalogue of the Museum's collection of casts will be issued during the coming month. It will contain, in the form of a Supplement, the accessions made since the first edition was printed in 1908.

**THE LIBRARY.**—The library of the Museum, which since 1888 has been in the southeast corner of the second floor of the building, is now being moved into the new quarters provided for it in a small wing of its own. A description of this new building will be published in the next BULLETIN, at which time the books will be ready for use.

The additions during the past month were one hundred and fifty volumes, divided as follows: by purchase one hundred and five, by gift forty-five.

The names of the donors are: Mr. John Albree, Professor Giuseppe Bellucci, Mr. Charles Freer, Mr. A. Da Costa Gomez, the Library of the late Rev. Robert Shaw

Howland, D.D., The H. C. Jones Engraving Company, Mr. Theodore M. Koch, Rev. Madison C. Peters, D.D., Mr. Bernard Quaritch, Mr. Herman Robinson and Mr. Don C. Seitz.

The number of readers during the month was two hundred and seventy-seven.

Among the recent accessions to the Library are the following important works:

#### ANTIQUITIES:

Bissing, F. W. von: *Ein thebanischer*

*Grabfund aus dem Anfang des neuen Reichs.* Berlin, 1900-1901.

Breasted, J. H.: *Ancient Records of Egypt.* Chicago, 1906-1907.

British Museum: *The Sculptures of the Parthenon*, by A. H. Smith. London, 1910.

Burlington Fine Arts Club: *Catalogue of objects of Greek Ceramic Art.* London, 1888.

Davis, T. M.: *The Tomb of Queen Titi.* London, 1910.

*The Funeral Papyrus of Iouiya.* London, 1908.

Evans, A. J.: *Scripta Minoa.* Oxford, 1909.

Tylor, J. J.: *Wall Drawings and Monuments of El-Kab.* London, 1895-1900.

Fontana, G.: *Raccolta delle migliori chiese di Roma e suburbane.* Roma, 1855. 6 vols.

#### ARCHITECTURE:

Latham, C.: *In English Homes.* Vol. III. London, 1910.

Muller, S. and Vogelsang, W.: *Holländische patrizierhäuser.* Utrecht, 1909.

Polley, G. H.: *Gothic Architecture, Furniture and Ornament in England.* Boston, 1909.

Rivoira, G. T.: *Lombardic Architecture.* Translated by G. Mc N. Rushforth. London, 1910. 2 vols.

Salvatore, C.: *Italian Architecture, Furniture and Interiors.* Boston, 1909.

Wilpert, J.: *Die Papstgräber und die Cäciliengruft in der Katakomben des heiligen Kallistus.* Freiburg, 1909.

Van Ysendyck, J. J.: Documents classés de l'art dans les Pays-bas du X<sup>e</sup> au XVIII<sup>e</sup> siècle. Antwerp, 1880-1889. 3 series in 5 vols.

PAINTING:

Berenson, B.: A Sienese painter of the Franciscan Legend. London, 1909.  
 Bushman Paintings, copied by M. Helen Tongue, with a preface by Henry Balfour. Oxford, 1909.  
 De Beruete, A.: Velasquez. Berlin, 1909.  
 Burlington Fine Arts Club: Exhibition of Illuminated Manuscripts. London, 1908.  
 Caw, J. L.: Scottish painting—Past and Present. 1620-1908. Edinburgh, 1908.  
 Durand-Greville, E.: Hubert et Jean Van Eyck. Bruxelles, 1910.  
 Foster, J. J.: French Art from Watteau to Prud'hon. London, 1905-1907. 3 vols.  
 Kaiser Maximilian's I. Gebetbuch. Mit Zeichnungen von Albrecht Dürer und anderen Künstlern. Herausg. von K. Giehlw. Wien, 1907.  
 Lemberger, E.: Die Bildnisminiatur in Deutschland. München, 1910.  
 London: Grafton Galleries. National Loan Exhibition. Catalogue of Pictures and Drawings. London, 1909.  
 McKay, W. and Roberts, W.: John Hopner, R. A. London, 1909.  
 Original Drawings by Rembrandt H. van Rijn. 4th series. Part II The Hague, 1910.  
 Thième, U. and Becker, F.: Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. III Band. Leipzig, 1909.

SCULPTURE:

Pittoni, L.: Jacopo Sansovino. Venezia, 1909.  
 Thode, Henry: Michelangelo. Kritische Untersuchungen über seine Werke. Berlin, 1908. 2 vols.

ENGRAVING:

British Museum: Catalogue of Early Italian Engravings, by A. M. Hind. London, 1910. 2 vols.

NUMISMATICS:

Dompierre de Chaufepié, H. J. de: Les médailles et plaquettes modernes. Haarlem, n. d.  
 Köhler, J. D.: Historischer Munz-Belustigung. Nürnberg, 1729-1765. 24 vols.

MINOR ARTS:

Bajot, Ed.: Encyclopédie du meuble, du XV<sup>e</sup> siècle jusqu'à nos jours. Paris, 1906-1909. 5 vols.  
 Carlier de Lantsheere, A.: Les dentelles à la main. Plauen, 1906.  
 Du Sartel, O.: La Porcelaine de Chine. Paris, 1881.

MINOR ARTS:

Harvard, H.: La Céramique hollandaise. Histoire des faïences de Delft. Amsterdam, 1909. 2 vols.  
 Joly, Henri L.: Legends in Japanese Art. London, 1908.  
 Laking, G. F.: Sèvres Porcelain of Buckingham Palace and Windsor Castle. London, 1907.  
 Lehnert, G.: Illustrierte Geschichte des Kunstgewerbes. Berlin, n. d. 2 vols.  
 Migeon, G.: Les Arts du tissu. Paris, 1909.  
 Paris, Louvre—Le Musée des Arts décoratifs. Le Métal. 1<sup>er</sup> partie Le Fer, par L. Metman et H. Le Secq des Tournelles. Paris, 1909.  
 Rhead, G. W.: History of the Fan. London, 1910.

COLLECTIONS:

Sammlung Lanna—Prag. I Band. Leipzig, 1909.  
 Sammlung Frohne in Kopenhagen. Herausg. von A. Pabst. Berlin, 1883.  
 Catalogue raisonné de la Collection Martin le Roy Fas. 5. Peintures par Paul Leprieur et André Pératé. Miniatures et Dessins par P. André Lemoisne. Paris, 1910.  
 Schweitzer, H.: Die Skulpturensammlung in städtischen Suermondt-Museum zu Aachen. Aachen, 1908. 2 vols.